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March 23, 1992

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THE ESPRIT ORCHESTRA
Alex Pauk
Music Director and Conductor

DOUBLE BARRELLED
March 23, 1992
Jane Mallett Theatre

PROGRAMME **DOUBLE BARRELLED**

featuring

Special Guest Artists

Robert Aitken

flute

and

Maurice Bourgue

oboe and English horn

Concerto da Camera (1948)
for flute, English horn and orchestra

Arthur Honegger (France)

Oboe Concerto No. 1 (1962)
for oboe and chamber orchestra

Bruno Maderna (Italy)

INTERMISSION

Berceuse* (1992)
for flute and orchestra

Robert Aitken (Canada)

Double Concerto (1972)
for flute, oboe and orchestra

Gyorgy Ligeti (Germany)

* World Premiere commissioned by The Esprit Orchestra

Tonight's performance is being recorded by the CBC for broadcast on
Two New Hours, 94.1 on the FM dial.

INVITATION

The Board of Directors of The Esprit Orchestra invites you to stay for
complimentary coffee in the theatre lobby after the performance.



CONCERTO DA CAMERA - Programme Note

Honegger first gained prominence in 1920, when he was associated with five other young French composers in a group called "Les Six". *Concerto da Camera* is from 1948.

Concerto da Camera is classical in conception, with contrast between passages dominated by virtuoso soloists and passages from the orchestra alone. However, in Honegger's concerto, virtuosity is integral to structure and never ostentatious for its own sake. Throughout the work's three movements, several lines of individual design, each retaining its identity, are used, and differing instrumental pitches are contrasted and combined.

The *Concerto da Camera* for flute, English horn and string orchestra was written in 1948, and is dedicated to Elisabeth Sprague Coolidge, the indefatigable and discriminating American patroness of chamber music. It is in three short movements, the first and the last of which, with their respective qualities of gentle sweetness and infectious gaiety, remind one of Honegger's earliest works: *Pastorale d'Ete* and *Piano Concertino*. Only in the beautifully reflective slow movement are we sure that this is the same composer who wrote the serious and severe *Liturgical Symphony No. 3*.

Honegger exploits both the expressive and virtuoso capabilities of flute and English horn to the utmost in this concerto. Their parts often intertwine, but always remain independent and characteristic. The string orchestra provides an accompaniment which is sometimes simple, sometimes contrapuntally complex, but everywhere integrated into the whole texture with consummate mastery.

ARTHUR HONEGGER

Arthur Honegger (1892-1955) was one of the major musical figures of our time. Born in France of Swiss parentage, he is claimed by both nations as their own. Honegger is best known for his two great dramatic oratorios, *King David* (1921) and *Joan of Arc at the Stake* (1938), the symphonic movement *Pacific 231*, and five symphonies.

Honegger's music is both lyrical and vigorous. It is based on 12-tone harmony, and its melodies can be austere yet also gentle, poetic and delicate. It is constantly active. Honegger's use of counterpoint is modern, and each of several lines sounding together retains its character. His music requires intellectual listening, but rewards this with communication and emotional response.





OBOE CONCERTO NO. 1 - Programme Note

Oboe Concerto No. 1 was written in 1962 and dedicated to the oboist Lothar Faber. In the introduction, in pointillistic style, the oboe's isolated notes are combined with equally isolated notes in strings, then in piano, harp and celesta. After a short, restless orchestral interlude, the first of the six cadenzas, of which the concerto is composed, appears, punctuated by the orchestra. Except for an episode in the second cadenza, where percussion is active and one passage in the fifth cadenza, where the strings gain the advantage, the cadenzas are almost always consonant with the poetic and melancholy mood of the oboe timbre. Neither the severity of the structures nor the limited areas of aleatory freedom left to the conductor (mostly involving the length of some of the bands of sound or one or two percussion interludes) succeed in even slightly marring the work's inner quality of expression. It might be described as even romantic, firmly rooted in the instrumental timbre of the oboe and the English horn, which replaces the oboe in the final cadenza.

BRUNO MADERNA

Bruno Maderna was born in Venice in 1920 and died in Darmstadt in 1973. In 1947-50, he taught at the Venice Conservatory, and at Munich in 1950 he made his debut as a conductor. In his conducting career he specialized in the performance of new music, and it eventually led him to regard West Germany as his second country, and to settle in Darmstadt, which he first visited in 1951. In 1954, he promoted, with Berio, the Studio di Fonologia in Milan, becoming its informal co-director. He taught conducting, composition and analysis at, among other places, the Darmstadt summer courses (from 1954), at the Milan Conservatory (where in 1957-8 he held an open course in dodecaphony), at the Dartington summer school and at the Mozarteum, Salzburg (1967-70). From 1956 to 1960, again with Berio and under the auspices of Italian radio, he directed the Incontri Musicali, a concert series devoted to contemporary music. He was also permanent conductor of the Darmstadt International Chamber Ensemble, a teacher at the Rotterdam Conservatory (from 1967), chief conductor of the Radio Milan SO (from 1971), and director of the Berkshire Music Centre, Tanglewood, in 1971-2. Though associated primarily with new music, he broadened his range as a conductor in his later years. In 1972, he won an Italia Prize with the radio electronic piece *Ages*, and in 1974, he was posthumously awarded the Beethoven Prize of the city of Bonn for *Aura*.



BERCEUSE (For those who sleep before us, 1992) - Programme Note

In writing *Berceuse*, the intention was to write a binary form piece, very much in the tradition of one of the foundations of the contemporary flute repertoire, the 'Piece de Concours' of the Paris Conservatory. These works are generally between seven and ten minutes in length with a slow/fast relationship, and often a cadenza of considerable virtuosity joining the two sections together. In *Berceuse*, I was thinking of the balance between the Chinese Yin and Yang with the first part expanding outwards through the use of open harmony and natural harmonics, and the second being very intense and contained through the use of closed positions of chords. The opening rhythmic figures are derived from the traditional berceuse, forming a rather elaborate and ornate lullaby, while the second part is reserved and regimented. One could say it is in the form of a cortege, a very frustrating procession which seems to entrap itself and from which one seeks vainly to find an escape. The relentlessness of the rhythm gradually breaks down into what John Cage might call "Korean unison". It is through this disintegration of the ensemble, that the flute is finally able to break free, into the refuge of the opening uplifting harmonics.

It is with sincere thanks that I would like to express my gratitude to Alex Pauk, Alexina Louie and The Esprit Orchestra for convincing me to write this piece.

The dedication is to the memory of my father, who passed away on January 24th 1991 and the many other members of my family, friends and associates who sleep before us.

Berceuse was commissioned by The Esprit Orchestra with a grant from The Canada Council.

ROBERTAITKEN

Born in Nova Scotia, Mr. Aitken began his flute studies at the age of nine in Pennsylvania and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. As a testimony to his talent, Mr. Aitken at only nineteen years of age held the first flute position of the Vancouver Symphony. He was the youngest member of the orchestra to have ever held a principal playing position. Following his studies with Mr. Fiore, he then spent several years with the eminent French flutist and pedagogue Marcel Moyse, and in 1964, Mr. Aitken received a Canada Council grant which permitted his study in Europe with such outstanding artists as Jean-Pierre Rampal, Severino Gazzelloni, Andre Jaunet, and Hubert Barwasser. In 1965, he returned to Canada to join the Toronto Symphony, with which he performed as co-principal flute for five years, under noted conductors Seiji Ozawa and Karel Ancerl.

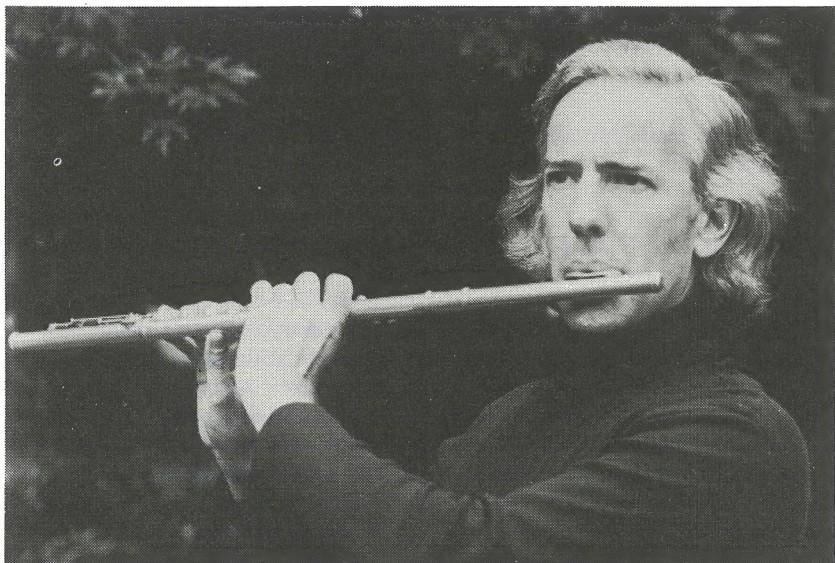


Mr. Aitken's other professional positions include four summers on the faculty of Rudolf Serkin's Marlboro Music Festival, three seasons as principal flute in the Stratford Festival Orchestra under the leadership of Glenn Gould, Leonard Rose, and Oscar Shumsky, and five years in the Canadian Broadcasting Corporation Orchestra with such eminent conductors as Karl Boehm, Hermann Scherchen, Heitor Villa-Lobas, Aaron Copland and Igor Stravinsky.

As a composer and advocate of contemporary music, Mr. Aitken is artistic director of Toronto's "New Music Concerts" and "Music At Shawnigan", a chamber music festival held on Vancouver Island each summer.

He is the recipient of numerous awards, the Canada Music Citation, the Wm. Harold Moon Award, and the Canadian Music Council Medal, all for dedication to Canadian music at home and abroad. In 1971, he was a prize winner at the Concours International de Flute de Paris and in 1972, the recipient of the Prix de la Recherche Artistique in Royan France.

World renowned, Mr. Aitken has presented concerts throughout the world and with more than forty recordings to his credit, is frequently heard on international radio. In April 1988, Mr. Aitken accepted the position of Professor of flute at the Staatliche Hochschule fur Musik, Freiburg im Breisgau, West Germany.



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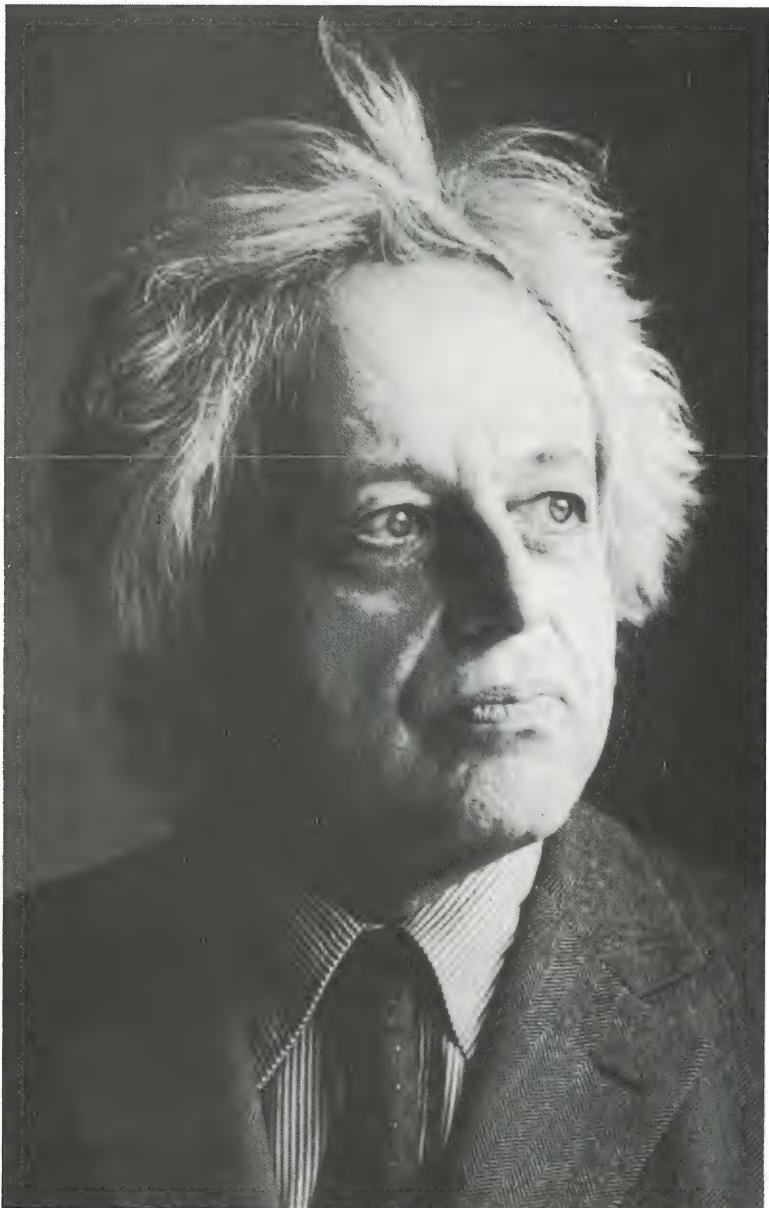
DOUBLE CONCERTO - Programme Note

In the *Double Concerto*, Ligeti turns his back on the use of melody. Its form is a throwback to his much earlier *Apparitions* and *Cello Concerto*: two sharply contrasted movements - one nearly static, the other nervously mobile. As soloists the flautist and the oboist are only firsts among equals, since the orchestra includes triple woodwind, all of whom are almost equally active. The opening movement has a Sibelian sense of menace and slow-turning purpose, creeping cautiously from one note to the next. The flute soloist enters with an alto instrument, gingerly touching the narrow limits of his setting. He later changes to a bass instrument, which he keeps for the start of the second movement. This is all tremolos and trills, which extend later to fragments of chromatic scales and later still to scuttling, bandy-legged gruppetti leaving no harmonic imprint.

GYORGY LIGETI

An Austrian composer of Hungarian birth, Ligeti was born in Transylvania in 1923. With his flight from Hungary at the end of 1956, Ligeti life and music took a dramatic turn as a composer. He had heard Schoenberg's music for the first time only the previous year, and Stockhausen's electronic tape masterpiece, *Gesang der Junglinge*, the month before he left. For a composer whose musical horizon had been fixed on Bartok, this was a gigantic leap. Two years later, Ligeti confronted the most sophisticated issues of the West European avant-garde by publishing a critical analysis of the first piece in Boulez' *Structures I* and beginning his own orchestral work, *Apparitions* - a creative answer to the problems of serialism represented by Boulez in their extreme form.

At that time, the problem, as Ligeti saw it, was that advanced composers had reached a point where they couldn't see the forest for the trees - they had lost their way in the mechanics of serialism. His own response was to focus on the global issues of shape and texture, and in doing so, he destroyed, for a while, both rhythmic patterns and the listener's perception of precise notes and harmonies. Ligeti arrived at his farthest point as a sculptor in sound-effects with his orchestral *Atmospheres* and organ piece *Volumina* in the early 1960's. Thereafter he progressively sharpened the focus on musical detail and rehabilitated the traditional elements of harmony, melody, and rhythm. Right up to the late 1980's, his way with these has not been vague, but directed by humorous play with illusion. No music today is less secretive, more sheerly effective, and no composer is more fastidious in his craft.





MAURICE BOURGUE

For more than twenty years, Maurice Bourgue has been working to establish himself as one of the world's finest oboists. Two years after he began his studies at the Conservatoire National Supérieur de Musique de Paris at the age of sixteen, he was awarded a Premier Prix for his masterful oboe playing, and in the following year a second Premier Prix for his performance of chamber music.

In 1964, M. Bourgue became principal oboist of the Orchestre de Bayeux, where he succeeded Heinze Holliger; then principal English horn player with the Société des Concerts du Conservatoire. At the age of twenty-eight, he was chosen by Charles Munch as principal oboist of the then new Orchestre de Paris, which he left in 1979 to begin teaching a course in chamber music at the Conservatory in Paris.

He has developed his career as a soloist not only in France, but in Great Britain, the United States, Japan, Italy, Germany, and the U.S.S.R., where he has performed under conductors like Charles Munch, Herbert von Karajan, Sir Georg Solti, and Daniel Barenboim. In addition, M. Bourgue has recorded for the D.G.G., Pathé-Marconi, Philips, Calliope, and Nippon Columbia labels, and is the recipient of the Grand Prix de l'Academie Charles Cros.

For several years, he has directed masterclasses at the Guildhall School of Music in London, the Franz Liszt Academy in Budapest, and at the Oxford Centre for Arts and at the Banff Centre in Canada.

Much of M. Bourgue's time is devoted to chamber music, and he has performed often in duos with pianist and clavichordist Colette Kling and cellist David Simpson in programmes of baroque music. Since 1972, he has been the driving artistic force behind an ensemble that bears his name, that includes flute, two oboes, two clarinets, two French horns, two bassoons, bass, and piano - all of which allows the group to perform an extensive range of repertoire spanning several centuries.

Renowned for his technique, articulation, and sheer passion for music, he has recently been inspired to conduct: he works regularly for the Orchestre de l'Opéra de Lyon, the New Irish Chamber Orchestra (as conductor and soloist), and for the



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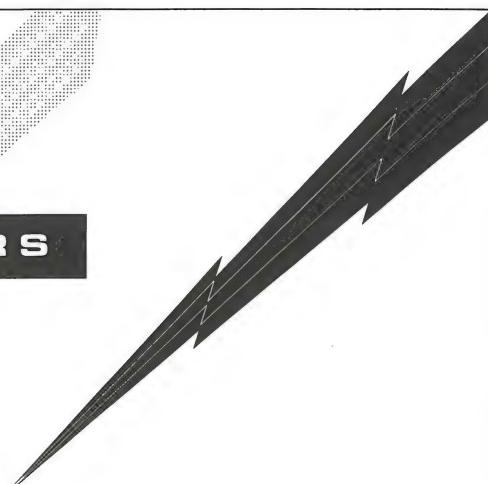
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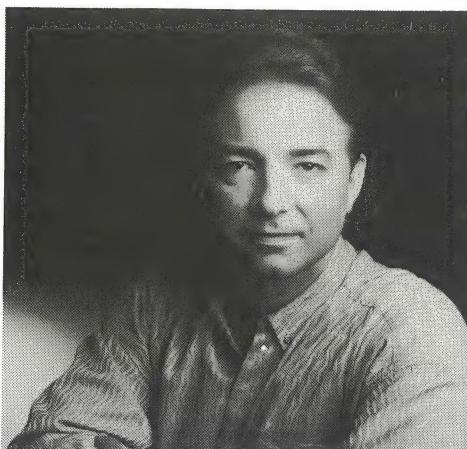


Photo - Linda Corbett

Alex Pauk has been a leading proponent of new music in Canada since 1971. After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

Both as a composer and a conductor, Mr. Pauk has been deeply involved with creating new music. As a founding member of such groups as *Arraymusic* and *Days Months and Years to Come*, he developed the skills and philosophy which lead to his founding The Esprit Orchestra as a primary force in the presentation of new Canadian music for orchestra.

Mr. Pauk's own orchestral compositions are widely performed. His works include concert music, film scores, radiophonic montages and music theatre pieces. Through his world-wide travels he not only brings diverse influences to his own creations, but is also able to search out music by foreign composers to present to Canadian audiences.

Mr. Pauk is currently working on a large piece for the opening of New Music Concerts' 1992/93 season in Toronto. In addition, he is writing a concerto for two pianos, to be performed by CBC's Vancouver Orchestra, as well as the test piece for the main competition at the 1993 International Accordion Congress in Toronto.

At present, Mr. Pauk lives in his native Toronto and freelances as a composer and conductor in addition to being the Music Director of The Esprit Orchestra.



THE ESPRIT ORCHESTRA

March 23, 1992, Jane Mallett Theatre

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Dominique Laplante

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Jennifer Saleebey

Violin II

Marie Berard

Paul Zevenhuizen

Yakov Lerner

Yakov Lerner

Viola

Douglas Perry

Valerie Kuinka

Beverley Spotton

Rhyll Peel

Cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Marianne Pack

Roman Borys

Sharon Prater

Bass

Roberto Occhipinti

David Young

Robert Speer

Paul Langley

Flute

Douglas Stewart

Christine Little

Emily Rizner

Oboe

Lesley Young

Karen Rotenberg

Clare Scholtz

Clarinet

Gwilym Williams

Richard Thomson

Greg James

Bassoon

Jerry Robinson

William Cannaway

Stephen Mosher

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Robert Ferguson

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Andrew Burashko

Mark Morash

Celeste

David Swan

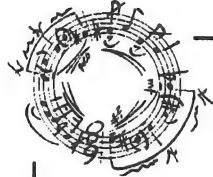
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Blair Mackay

Beverley Johnston

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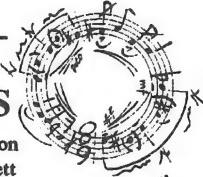
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